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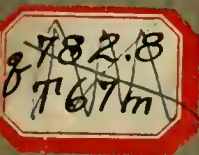
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THE MAID & THE MIDDY



AN OPERETTA

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY



Boston
C.C. Birchard & Co.





The Maid and the Middy

AN OPERETTA

Libretto by DAVID STEVENS

Music by GEORGE LOWELL TRACY



PRICE \$1.00

BOSTON

C. C. BIRCHARD AND COMPANY

1918

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THE MAID AND THE MIDDY

CHARACTERS

BILLY	The Middy; Attached to The "DREADNAUGHT."
DAWSON	A Retired Farmer.
THE COUNT	A Spanish Gentleman.
EVANS	Master of Ceremonies; Lakeville Boat Club.
FITZ	Of the House Committee; Lakeville Boat Club.
CAPTAIN DASHER	In Command of The "DREADNAUGHT."
BOUNDER	Of the Lakeville Boat Club; Champion Oarsman.
YOUNG SLIMSON	Also of the L. B. C. "The Great Unknown."
ATTENDANT	Of L. B. C.
VALERIE VANE	The Maid.
MRS. GAILY	An Attractive Widow.
ALICE	Friends of VALERIE.
MAUD	
PHILLIS	
ANITA	The Mysterious Cause of the Trouble.

Maids; Middies; Young Men; Children of the Snow;
Liberty Battalion, etc.

SCENES

ACT I.	Grounds of the Lakeville Boat Club.
ACT II.	Interior of the Club House.

Time of Performance, one hour and a half.

M5033

4-2-80
1913 20 Fischer 904
110 10343
MAUD

SYNOPSIS OF MUSIC

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THE MAID AND THE MIDDY

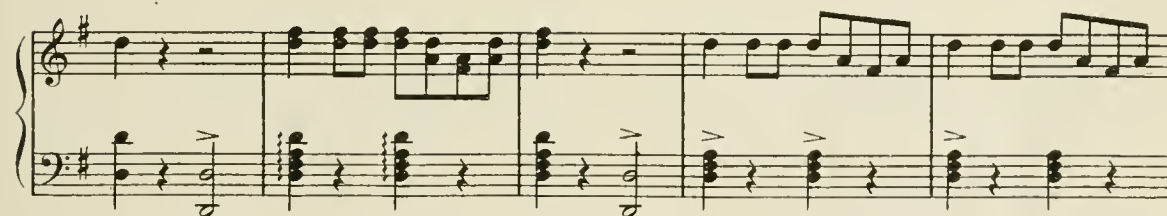
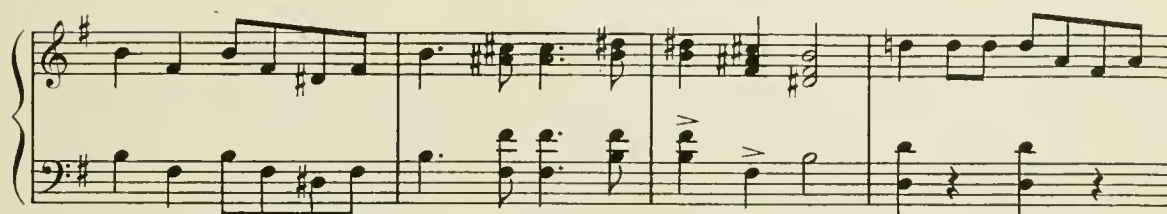
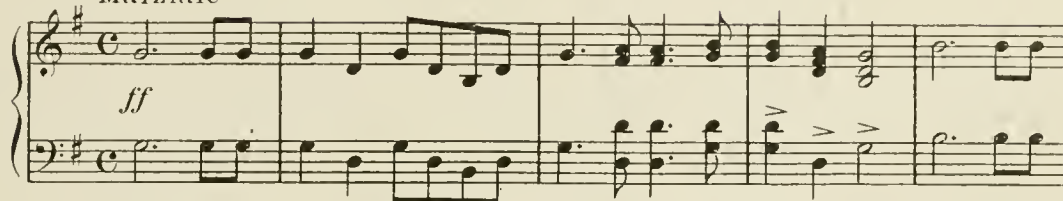
An Operetta in Two Acts

Libretto by
DAVID STEVENS

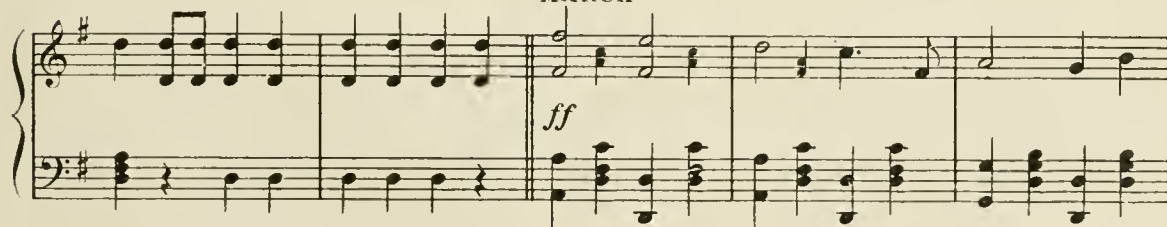
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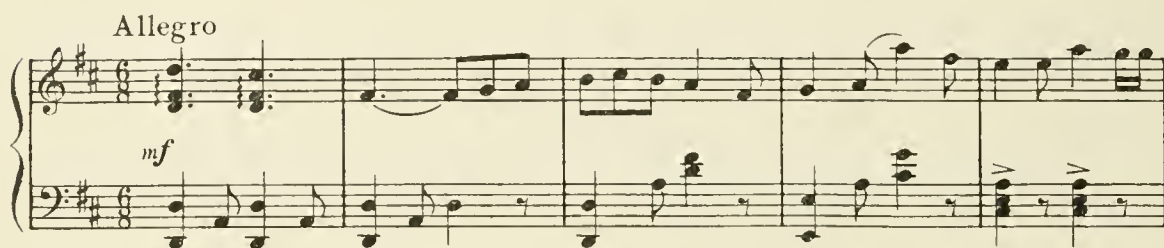
OVERTURE

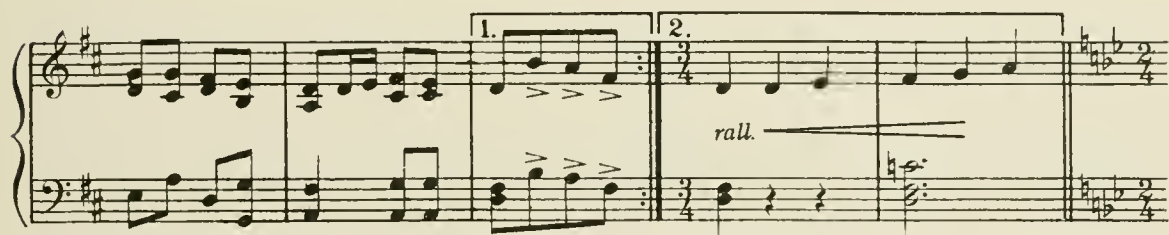
Marziale



MARCH







Moderato

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Moderato". The dynamics are marked *mp* (mezzo-piano) in the first measure and *f* (forte) in the second measure. The music features a mix of eighth and quarter notes in both hands.

Second system of musical notation, measures 5-8. The music continues with eighth and quarter notes, maintaining the *f* dynamic.

Third system of musical notation, measures 9-12. The dynamics are marked *f* in the first measure and *mf* (mezzo-forte) in the third measure. A crescendo hairpin is shown between measures 10 and 11.

Fourth system of musical notation, measures 13-16. The tempo is marked *rall.* (rallentando) in the first measure. The dynamics are marked *pp* (pianissimo) in the fourth measure. The music includes a trill in the right hand in measure 13 and a decrescendo hairpin in measure 15.

Moderato

Fifth system of musical notation, measures 17-20. The tempo is marked "Moderato". The dynamics are marked *mf* in the first measure. The music features a mix of eighth and quarter notes.

Sixth system of musical notation, measures 21-24. The music continues with eighth and quarter notes, ending with a final chord in measure 24.

Grazioso





2.

Allegro moderato

1.

2.

Allegro

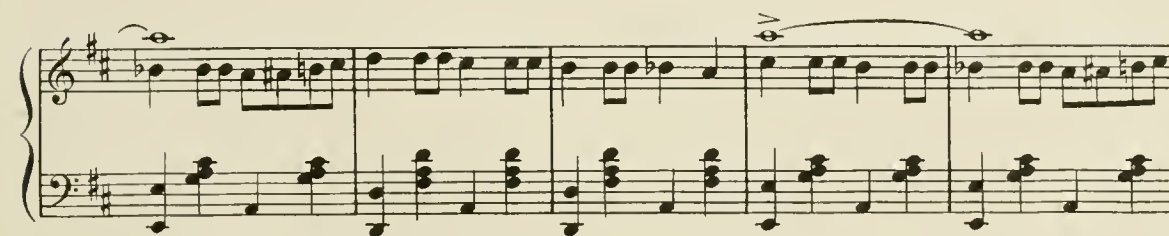
f

ff



MARCH
con spirito





No 1. OPENING CHORUS: "OF AN AFTERNOON"

MAIDS and YOUNG MEN

Allegretto con spirito

The piano introduction consists of three systems of music. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It features a melody in the treble and a bass line in the bass, marked with a forte (ff) dynamic. The second and third systems continue the musical theme with similar melodic and harmonic structures.

MAIDS

The vocal entry for the Maids is shown in a single system. The melody is written on a treble clef staff with a key signature of two sharps and a 6/8 time signature. The lyrics are: "Of an af - ter-noon in the month of June 'tis a - gree-a-ble to en - gage — In a -". The piano accompaniment is shown in a grand staff (treble and bass clefs) below the vocal line.

The vocal continuation for the Maids is shown in a single system. The melody continues on the treble clef staff with the lyrics: "quat - ic sport at a club re-sort, un-der suit - a - ble pat - ron - age; For the". The piano accompaniment continues in the grand staff below.

at - mos-phere and sur-round - ings here, Tho' prop - er - ly or - tho - dox, Give us

just the chance our charms to en-hance with our ver- y be - com-ing-est

frocks. ALICE
But an

af - ter-noon in the month of June, No mat-ter how fair it be, — Is a

Tutti
wast - ed day, when our frocks are gay, and there's no-bod - y here to see, But an

af - ter-noon in the month of June, No mat-ter how fair it be ___ is a

wast - ed day when our frocks are gay, and there's no-bod - y here to see!

ff

(The young men enter)

YOUNG MEN

'Tis a

pleas - ure rare, as we all de-clare, Leav-ing ev-'ry day cares be-hind, In the

mf

Syl - van grove, as we gai - ly rove, Such a - gree - a - ble girls to find. This is

just the place for a boat - ing race, and the sky a - bove is blue, we're on pleas - ure bent so with

your con - sent' we will spend the day with you!

Tutti
MAIDS

Of an af - ter - noon in the month of June 'tis a pleas - ure to en -

YOUNG MEN

Af - ter - noon in the month of

gag- In a - quat - ic sport at a club re - sort un - der
June. Un - der suit - a - ble

suit - a - ble pat - ron - age. For the at - mos - phere and sur - round - ings here, Tho'
pat - ron - age. At - mos - phere and sur -

prop - er - ly or - tho - dox, Give us just the chance our
round - ings here Give you just the chance your

charms to enhance, With our ver - y be - com-ming-est frocks, give us

charms to enhance, With your ver - y be - com-ming-est frocks, give you

ff

just the chance our charms to enhance with our ver - y be - com-ming-est frocks.

just the chance your charms to enhance with your ver - y be - com-ming-est frocks.

ff DANCE

Fine

No 2. SONG: "A GAY SEA DOG"

DASHER and CHORUS

Lively

ff

The piano introduction is in 2/4 time, key of B-flat major. The right hand features a lively melody with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

DASHER

1. I'm a sail - or free As you
2. On the for - eign shore, Where I've

The musical notation for Dasher's first line is in 2/4 time, key of B-flat major. It includes a treble staff with the melody and a bass staff with the accompaniment. A repeat sign is present at the end of the first line.

plain - ly see, And I plough the rag - ing main, — I am bluff and gruff And in -
been be - fore, There's a wel - come waits for me; — For what - e'er the name, They are

The musical notation for the chorus first line is in 2/4 time, key of B-flat major. It includes a treble staff with the melody and a bass staff with the accompaniment. The melody is marked with a sharp sign (#) on the second measure.

clined to be rough, And per - haps I give you pain. — But I'm harm - less, quite, For my
ev - er the same To the lads that sail the sea. — Tho' I may be bluff, And my

The musical notation for the chorus second line is in 2/4 time, key of B-flat major. It includes a treble staff with the melody and a bass staff with the accompaniment. The melody is marked with a sharp sign (#) on the second measure.

heart is right, And I nev - er would hurt a fly: — But
man - ner gruff, I can nev - er be caught a - sleep; — I'm

when I'm onland, I'm in great de-mand, Please ob-serve and I'll tell you why: —
down in the log As a gay sea dog, And the ti - tle I mean to keep! —

Con spirito CHORUS DASHER

I'm a gay sea dog! — He's a gay sea dog! — Wher-
He's a gay sea dog! —
He's a gay sea dog! —

ev - er I go, I raise a breeze, What - ev - er I do, I'm sure to please! I'm a

He'll raise a breeze, He's sure to please.

He'll raise a breeze, He's sure to please.

CHORUS

DASHER

gay sea dog! — He's a gay sea dog! — And when he's a-shore, They

He's a gay sea dog! — And when he's a-shore, They

CHORUS

DASHER

All a-dore the sail - or! He's a gay sea dog!— I'm a
 All a-dore the sail - or! He's a gay sea dog!—

The first system of the musical score consists of five staves. The top two staves are vocal parts for 'CHORUS' and 'DASHER'. The third staff is a vocal part. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: 'All a-dore the sail - or! He's a gay sea dog!— I'm a' for the first line and 'All a-dore the sail - or! He's a gay sea dog!—' for the second line. The piano part includes a 'ff' (fortissimo) marking.

CHORUS

gay sea dog!— Wher - ev - er he goes, he'll raise a breeze, What -
 Wher - ev - er he goes, he'll raise a breeze, What -

The second system of the musical score consists of five staves. The top two staves are vocal parts for 'CHORUS'. The third and fourth staves are vocal parts. The fifth staff is piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: 'gay sea dog!— Wher - ev - er he goes, he'll raise a breeze, What -' for the first line and 'Wher - ev - er he goes, he'll raise a breeze, What -' for the second line. The piano part includes a 'ff' (fortissimo) marking.

DASHER

ev - er he does, he's sure to please! He's a gay sea dog! — I'm a gay sea

ev - er he does, he's sure to please! He's a gay sea dog! —

ff Tutti dog, — and when {he's I'm a-shore They all a-dore the sail - - or! *D.S.*

and when {he's I'm a-shore They all a-dore the sail - - or!

ff *ff* *ff D.S.*

№ 3. SONG SUMMER

21

MRS. GAILY and CHORUS

Moderato

The piano introduction is in 2/4 time, marked 'Moderato'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The key signature has two flats (B-flat and E-flat). The piece begins with a mezzo-forte (mf) dynamic.

semplice
MRS. GAILY

The first system shows the vocal melody for Mrs. Gaily and the piano accompaniment. The vocal line starts with a whole rest followed by a half note, then continues with a melody of eighth and quarter notes. The piano accompaniment has a bass line with eighth notes and a right hand with chords. The dynamic is piano (p).

1. There are sea - sons four that make the to - tal of the year,
2. A - pril show's are ver - y nice, but al - so ver - y wet;

The second system continues the vocal and piano accompaniment. The vocal melody continues with a similar rhythmic pattern. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

And ev - 'ry sea - son seems the best of sea - sons while it's here.
The Au - tumn chest - nut in its burr, is dif - fi - cult to get.

The third system continues the vocal and piano accompaniment. The vocal melody includes a slight key change to one sharp (F#) for the final phrase. The piano accompaniment follows the vocal line's key change.

The po - ets sing of spring - time and of win - ter and the fall,
A sleigh - ride, when it's ten be - low, is rath - er doubt - ful bliss,

The final system concludes the piece. The vocal melody ends with a half note. The piano accompaniment provides a final harmonic setting. The key signature returns to two flats.

But the sweet - est songs are those a - bout the sum - mer, best of all.
But what could be com - plet - er than a sum - mer day like this?

REFRAIN
MRS GAILY

Life is fair in the May-time, And love-ly is the June, And

mf

that is true of the au-tumn too, When shines the har-vest moon; Old

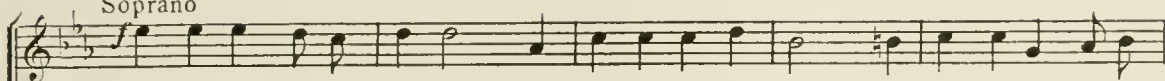
win-ter is a play-time, With sleigh-bells mer-ry din, But

hearts are light When sum-mer bright, Comes gai-ly trip-ping in, But

hearts are light When sum-mer bright, Comes gai-ly trip-ping in!

CHORUS

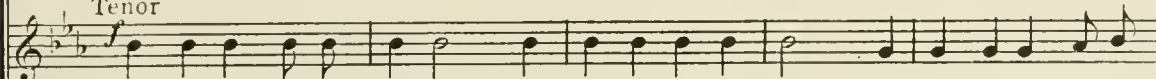
Soprano



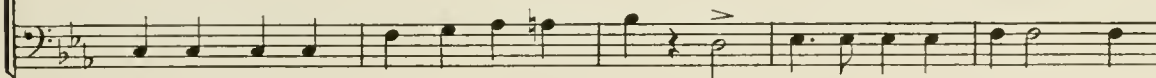
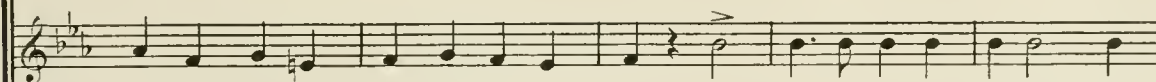
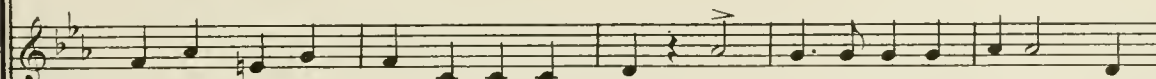
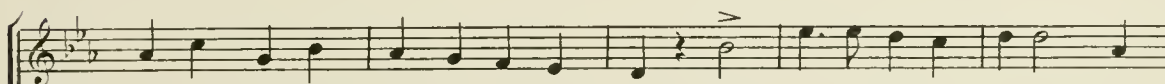
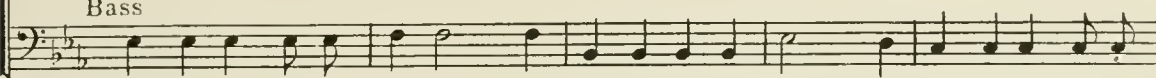
Alto



Tenor



Bass



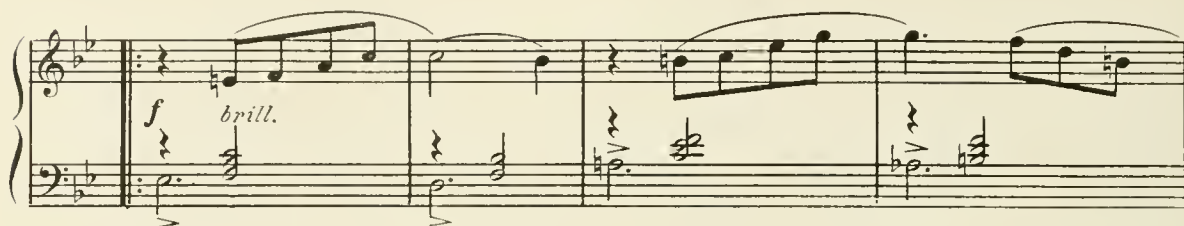
sleigh-bell's mer-ry din, But hearts are light When sum-mer bright, Comes gai-ly trip-ping

in, But hearts are light when sum-mer bright, comes gai-ly trip-ping in!

DANCE OF THE SUMMER HOURS

Valse lente

*p molto grazioso*



No 4. DUET: "BLOW WINDS BLOW"

27

Lively

VALERIE and BILLY

ff

(Billy) 1. O they sing of a life at sea With the
(Val.) 2. O it cer-tain-ly seems to me Al-

salt winds blowing free And the wa-ters blue and a live-ly crew; But
tho' you are long at sea That you un-der-stand, when you strike the land, That

that's ver-y old to me. The wind and the waves that roar would be such a tire - some
one and a two make three. The sea is a tire - some bore, a fact that we all de-

hore If they did-n't let us mid-dies get an oc-ca-sion-al day a-shore:-
ploer. But the truth is flat If it weren't for that you al-ways would be a-shore:-

SOLO REFRAIN

(Billy) Blow, winds, blow, — as you nev-er have blown be - fore, — But
 (Val.) Blow, winds, blow, — as you nev-er have blown be - fore, — But

blow us straight to the maids that wait For the mid-dies to come a - shore!
 blow them straight to the maids that wait For the mid-dies to come a - shore!

DUET

Blow, winds, blow, — as you nev-er have blown be - fore, — But

blow { us straight to the maids that wait For the mid-dies to come a - shore.
 them

D.S.

DANCE

f

1.

2.

№ 5. SONG: TOO-RA-LOO-RAL!

DAWSON and CHORUS

Allegro

Piano introduction in 2/4 time, key of D major. The music is marked *ff* (fortissimo) and *f* (forte). It features a lively melody in the right hand and a supporting bass line in the left hand.

DAWSON

Vocal entry for Dawson. The melody is in 2/4 time, key of D major. The lyrics are: "1. When I was a bright young lad so tall, I worked from spring to 2. But that was a farm of the good old style, And now they've got it". The piano accompaniment is marked *p* (piano).

Continuation of Dawson's vocal line. The lyrics are: "ear - ly fall, And then to make an ev - en thing, I beat a mile; They do the work with gas - o - line And the". The piano accompaniment continues with a steady bass line.

End of Dawson's vocal line. The lyrics are: "worked from fall to the ear - ly spring. In help ride round in a lim - ou - sine. The". The piano accompaniment concludes with a final chord marked *ff* and *p*.

sum-mer time I raked the hay, In win-ter stacked the wood a-way; In the
farm-er nev-er bor-rows now, In fact he has for-got-ten how: He

spring I'd plough, In the fall I'd reap, And once in a while I'd get some sleep!
just sits up on a gold-en throne And puts his cash in a Liber-ty Loan!

REFRAIN

Too - ral-loo-ral, loo - ral- loo! Sing hey! for the son of the soil! But I
Too - ral-loo-ral, loo - ral- loo! His farm he can call his own, And he's

made it pay, When I trad-ed hay For stock in the Stand-ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

CHORUS
Soprano

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Tenor

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Bass

f

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

Repeat refrain for Dance

№6. OCTET: A WAYSIDE MEETING

MAIDS and MIDDIES

Moderato grazioso

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *p-f*.

Continuation of the piano introduction, maintaining the same melodic and harmonic patterns.

MIDDIES

The af-ter-noon is ver-y fine, the scene is most in-vit-ing; You're

MAIDS

Vocal entry for the MIDDIES and MAIDS. The MIDDIES part begins with the lyrics "The af-ter-noon is ver-y fine, the scene is most in-vit-ing; You're". The MAIDS part enters with a vocal line. The piano accompaniment continues with a steady harmonic support.

MIDDIES

real-ly ver-y good to say so, We're glad you like our lit-tle wa-ter-view; We

Vocal entry for the MIDDIES, continuing the lyrics. The piano accompaniment provides a consistent harmonic background.

MAIDS

find it ir-re-sist-a-ble, With oth-er charms u-nit-ing; What

Vocal entry for the MAIDS, continuing the lyrics. The piano accompaniment continues with the same harmonic support.

MIDDIES

shall we do to en-ter-tain you? For we sup-pose we are ex-pect-ed to. Per-

MAIDS

haps you're fond of danc-ing? That would suit us all, our time is free; Your

plan is quite en-tranc-ing, So say the word, what shall it be?

ALL

Oh, be it waltz or rig-a-doon, or min-u-et or pol-ka, Just

mf

let them play a pret-ty tune, And we will do the rest.

let them play a pret-ty tune, And we will do the rest.

This system contains two systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "let them play a pret-ty tune, And we will do the rest."

DANCE

mf

This system contains four systems of music. The first system is a piano piece in C major, 2/4 time, marked *mf*. The second system is a piano piece in C major, 2/4 time. The third system is a piano piece in C major, 2/4 time. The fourth system is a piano piece in C major, 2/4 time.

Repeat ad lib.

Nº7. TRIO: LOOKING FOR A CRIMINAL

EVANS, FITZ and COUNT

Slow

mf marcato

The piano introduction is in 2/4 time, marked 'Slow', 'mf', and 'marcato'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

EVANS

If this lad has done a thing he'd bet-ter
If our right to run him in he should de-

pp misterioso

Evans enters with a vocal line in G major, 2/4 time. The piano accompaniment continues with a 'pp misterioso' texture.

FITZ

COUNT

not It is clear that he is due to get it hot. For be-
ny And should strug-gle, we will hit him in the eye, But sup-

Fitz and Count enter with their respective vocal lines. The piano accompaniment provides harmonic support.

EVANS and FITZ

fore he leaves the town, We'll pro - ceed to run him down. And in -
pose when we at - tack, He should turn and hit us back, On the

Evans and Fitz enter together with a vocal line. The piano accompaniment continues.

EVANS

car-cer-ate the vil - lian on the spot. If we chance to be mis-ta-ken in the
cour-age of the Span-iard we re - ly. We shall ver - y soon be hot up-on his

Evans enters with a vocal line. The piano accompaniment continues.

FITZ

COUNT

game, trail. Then of course the cra-zy Span-iard is to blame. It will
And to - night we'll have him in the coun-ty jail. We will

ALL

be a bit - ter blow If we have to let him go, But we'll
lock him good and tight, Keep him safe - ly o - ver night, In the

REFRAIN

a tempo

fine him twen-ty dol-lars just the same. We're look-ing for a crim-i - nal, No
morn-ing we will make him fur-nish bail.

mat-ter what the crime. When we seize him thus, he must come a - long with us, and he'll

1. soon be do - ing time. We're soon be do - ing time. 2. D. S.
D. S.

Repeat Refrain for Dance

Nº8. SONG: ROW, LITTLE GIRLS!

VALERIE and CHORUS

Allegro moderato



1. The boys won't have it all their way As
2. We'll all have scrump-tious row-ing suits, In

The first vocal entry is in 2/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter rest, followed by eighth notes G, A, B, C, D, E, F#, G. The piano accompaniment consists of a series of chords: D2-F#2, D2-A2, D2-B2, D2-C3, D2-B2, D2-A2, D2-F#2, D2.

they've been used to do; The day will come when lit-tle girls will
the 'ver-y lat-est style; And what we'll wear for boat-ing hats will

The second vocal entry is in 2/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment consists of a series of chords: D2-F#2, D2-A2, D2-B2, D2-C3, D2-B2, D2-A2, D2-F#2, D2.

row in the rac-es too. And when, with nice new coc-kle-shells, All
hold you for a while. And tho' the boys may lead us for a

The third vocal entry is in 2/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The piano accompaniment consists of a series of chords: D2-F#2, D2-A2, D2-B2, D2-C3, D2-B2, D2-A2, D2-F#2, D2.

made on the lat - est plan, We take our place in the
hun - dred_ yards or so We'll win the heat for we'll

an-nu-al race, Then beat us if you can! VALERIE
look_ so sweet, They'll all for-get to row! When

ff Pistol Shot

REFRAIN
bang, goes the sig-nal, It's row, lit-tle girls, then row! The

mf

race is fast, But we won't be last, It's row, lit-tle girls, then row!

CHORUS

Soprano

When bang! goes the sig-nal, It's row, lit-tle girls, then row! The

Alto

Tenor

When bang! goes the sig-nal, It's row, lit-tle girls, then row! The

Bass

ff

1. race is fast But we won't be last, It's row, lit-tle girls, then row! D.S.

race is fast But we won't be last, It's row, lit-tle girls, then row!

1. D.S.

2.

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

rall. *ff* *rall.*

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

rall. *ff* *ffz*

Nº9. FINALE: "I SAID I WOULD EXPLAIN!"

OMNES

Moderato

BILLY

MRS GAILY

I said I would ex - plain— Don't

VALERIE

tell us that a - gain, This ten - der heart you've bro - ken quite, Boo -

BILLY

MRS GAILY

hoo! But I can set it straight— This maid - en des - o -

VALERIE

CHORUS

late, I won - der you can bear the sight, Boo - hoo! Her

Slower

ten - der heart you've bro - ken quite, boo - hoo! We

p

won - der you can bear the sight, boo - hoo!

Slower

BILLY

Just to lis - ten for a mo - ment I en - treat her

p

CHORUS

BILLY

Oh, for shame! Go talk to your An - i - ta! Oh,

CHORUS

BILLY

CHORUS

COUNT

hang An - i - ta! Oh! Yes, hang An - i - ta! Oh! Now

f

BILLY

will you give her up to me? I'll make you smart for this, you'll see!

Moderato

GIRLS

MEN

We don't know this An - i - ta, but we'd rath - er like to meet her! We

don't know this An - i - ta, but we'd rath - er like to meet her!

BILLY *quasi recit.*

Now I will here de - clare, if an - y of you doubt it, She's

mine! And that is all there is a - bout it!

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The right hand features a melody with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

BILLY

Vocal entry by Billy. The melody is in 3/4 time, key of D major. The piano accompaniment follows the vocal line. The lyrics are: "Oh, An - i - ta! — when you meet her — you will". The piano part includes a mezzo-forte (*mf*) section.

Vocal and piano accompaniment for the second line of lyrics: "say there was ne'er a com - plet - er — Se - nor - i - ta —". The piano part continues with harmonic support for the vocal melody.

Vocal and piano accompaniment for the third line of lyrics: "— than An - i - ta — from the spic - y Span - ish Main! —". The piano part concludes with a final chord and a fermata over the last measure.

CHORUS

ff

Oh, An - i - ta! when we meet her, We will say there was

Oh, An - i - ta! when we meet her, We will say there was

ff

ne'er a com-plet - er Se - nor - i - ta than An - i - ta From the

ne'er a com-plet - er Se - nor - i - ta than An - i - ta From the

GIRLS

spic - y Span-ish Main. _____

Oh! my!

MEN

spic - y Span-ish Main. _____

Oh! my!

ff sostenuto

Oh! fie! Won't you please tell us the rea - son why,

Oh! fie! You'll have to tell them the rea - son why!

Oh! my! Oh! fie! You have de - ceived us and

Oh! my! Oh! fie! You have de - ceived them and

made us cry. We are an - noyed, so a - way with you,

made them cry. We are an - noyed, so a - way with you,

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal parts have a melodic line with some grace notes. The piano accompaniment features chords and single notes.

call your An - i - ta From the spic - y Span - ish Main!

call your An - i - ta From the spic - y Span - ish Main!

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal parts have a melodic line with some grace notes. The piano accompaniment features chords and single notes. The lyrics are repeated for two different vocal parts.

fff *ff* *ff*

The third system of the musical score consists of two staves, both piano accompaniment. The music continues in the same key and time signature. The piano accompaniment features chords and single notes. The dynamics are marked as *fff*, *ff*, and *ff*.

End of Act I

Act II

No. 10. OPENING CHORUS: "NOW THE DAY IS DONE"

MAIDS, MIDDIES and YOUNG MEN

Allegro con moto

Piano introduction in 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked *Allegro con moto*. Dynamics include *f* (forte) and accents.

Continuation of the piano introduction. The right hand continues the melodic line, and the left hand maintains the accompaniment. The piece concludes with a *ff* (fortissimo) dynamic and a final chord.

MAIDS

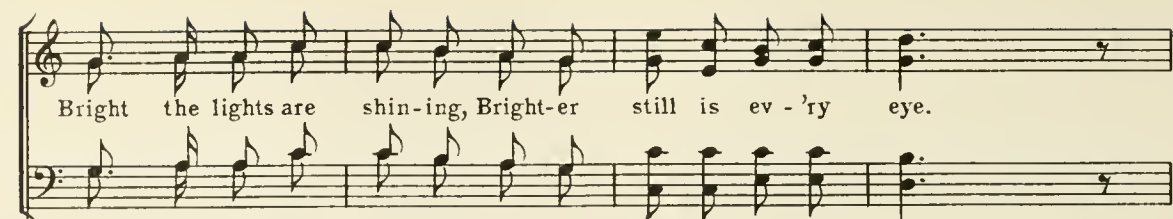
Now the day is ov - er and the eve - ning comes a - pace;

MIDDIES

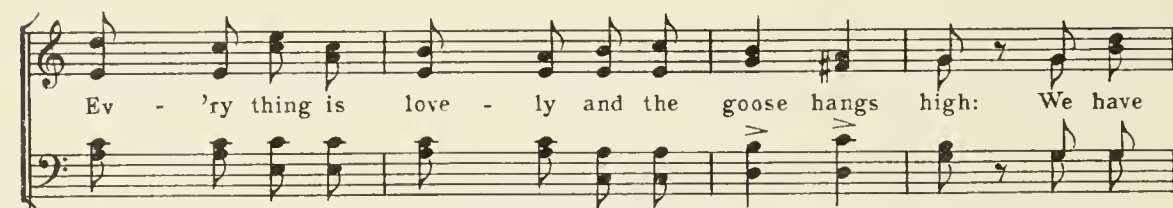
First line of the chorus. The MAIDS sing the melody in the treble clef, and the MIDDIES provide a vocal accompaniment in the bass clef. The piano accompaniment is in the grand staff, with the right hand playing chords and the left hand playing a steady eighth-note pattern. Dynamics include *f* (forte).

We are going to cel - ebrate the win - ning of the race.

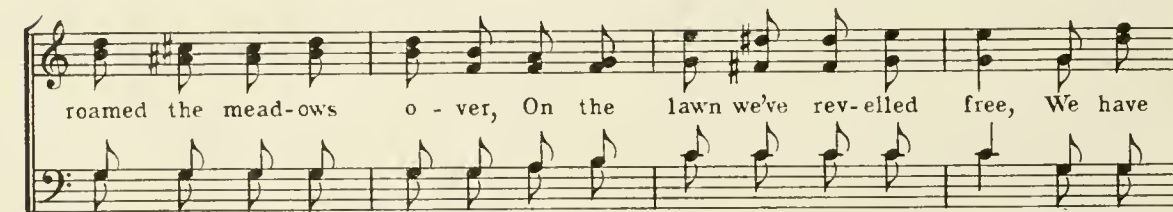
Second line of the chorus. The vocal parts continue with the same melody and accompaniment. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains steady. Dynamics include *f* (forte).



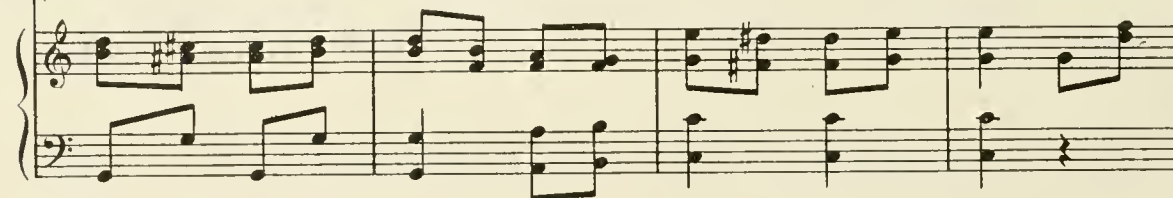
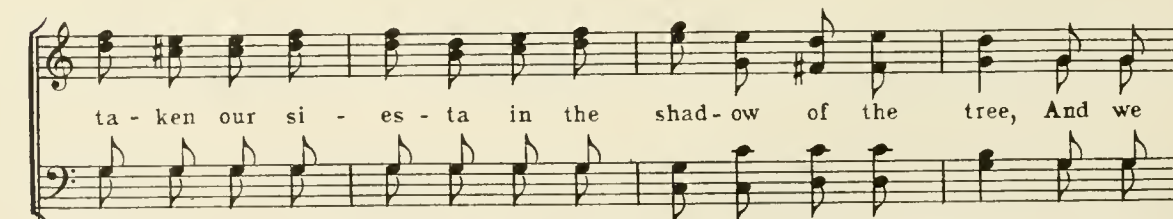
Bright the lights are shin-ing, Bright-er still is ev - 'ry eye.

Ev - 'ry thing is love - ly and the goose hangs high: We have

roamed the mead-ows o - ver, On the lawn we've rev-elled free, We have

ta - ken our si - es - ta in the shad - ow of the tree, And we



all have had our din - ners and are read - y for the play, Bring a -

long the fan - cy danc - ing We are feel - ing ver - y gay. Oh,

Con spirito

this is an eve - ning to dance and sing, Laugh and make the

ech - oes ring, A suit - a - ble oc - ca - sion for a lit - tle ju - bi -

lee, For sum - mer is the time to play, And

here we drive the blues a - way, A *glo-ri-ous in - sti - tu - tion is the

Pause 2nd time

L. B. C. Oh, C.

Pause 2nd time

№11. SONG: WHEN THE MANZANITA BLOOMS AGAIN

Molto moderato

VALERIE

1. Down the
2. Down the

west-ern slope of Shas-ta, In the Vale of Nev-er - fear, There the
west-ern slope of Shas-ta, Man-y gold-en suns have set; In the

dark, sad-eyed Wa-ni-ta Dreams a-way the si-lent year. When her
val-ley old Wa-ni-ta Waits her wand'-ring lov-er yet. And she

rov-ing lov-er left her, Soft she sighed: "Ah, come to me When the
whis-pers ev-ry night-fall: "He will sure-ly come to me When the

rall.

blos-soms next are show-ing In the Man - za - ni - ta tree." Tho' each
blos-soms next are show-ing In the Man - za - ni - ta tree."

colla voce

Moderato espress.

hour is like a day in pass - ing, And the days go slow - ly, one by

p espress.

one, Still my pa - tient heart will fond - ly num - ber Ev - 'ry

set - ting of the lag - gard sun; I will count the moons that rise o'er

Shas - ta, I will watch them as they slow-ly wane; In the

colla voce

val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain.

pp

CHORUS

Tho' each hour is like a day in pass - ing, And the days go slow-ly one by

(Humming)

(Humming)

one, Still my pa-tient heart will fond-ly num-ber Ev-'ry

This system contains the first four staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "one, Still my pa-tient heart will fond-ly num-ber Ev-'ry". The second and third staves are piano accompaniment in treble clef, featuring long, sustained notes. The fourth staff is piano accompaniment in bass clef, also with sustained notes and some melodic movement. The system concludes with a double bar line.

set-ting of the lag-gard sun; I will count the moons that rise o'er

This system contains the next four staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "set-ting of the lag-gard sun; I will count the moons that rise o'er". The second and third staves are piano accompaniment in treble clef, with sustained notes. The fourth staff is piano accompaniment in bass clef, with sustained notes and some melodic movement. The system concludes with a double bar line.

Shas - ta, I will watch them as they slow - ly wane, In the

The first system of the musical score is in G major (one sharp). It consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "Shas - ta, I will watch them as they slow - ly wane, In the". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with some notes tied across measures.

val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain.

The second system continues the musical piece. The vocal line has the lyrics "val - ley you will find me wait - ing When the Man - za - ni - ta blooms a - gain." The piano accompaniment continues with similar patterns, including tied notes and a consistent bass line. The system concludes with a double bar line.

№12. SONG AND HORNPIPE: HOMEWARD BOUND

VALERIE, BILLY and CHORUS

HORNIPIPE

ff

1. V. BILLY
2. V. VALERIE

VALERIE
BILLY

1. Swing the cap-stain round and round! Heave a-way, my
2. Here's to me and here's to you. Heave a-way, my

fz *mf* *ff*

BILLY
VALERIE

VALERIE
BILLY

heart-ies!
heart-ies!

Fair a-way and home-ward bound! Heave a-way, my
Jack's the boy that's al-ways true, Heave a-way, my

mf

BILLY
VALERIE

heart-ies!
heart-ies!

The ship is trim and the hatch-es fast, We're off for home a-
His hand is rough but his heart is soft, He loves his na-tive

VALERIE
BILLY

BILLY
VALERIE

59

gain! There's a lass a - wav - ing on the pier - Good - bye to you, my
land; Oh, the o - cean free is home to me, - But ev - 'ry port is

BOTH
Bet - sy dear, We're off for home a - gain, We're off for
good to see, Hur - rah, for ev - 'ry land! Hur - rah, for

home a - gain! And soon we'll see the shores of fair Co - lum-bia!
ev - 'ry land! And one good ex - tra cheer for fair Co - lum-bia!

VALERIE and BILLY
So it's one, two, three, We are off to sea, And the wind is a - pip - ing

mf

fair and free; Good bye, my lass, and dry your eye, For we'll be back to you

bye and bye! Oh, the trop-ic shores Of the gay A - zores Is a

place that the sail - or — boy a - dores, But he'll be true to his

own land — too, For that is the way on the o - cean blue!

CHORUS

So it's one, two, three, We are off to sea, And the wind is a - pip - ing —

So it's one, two, three, We are off to sea, And the wind is a - pip - ing

mf

fair and free; Good bye, my lass, and dry your— eye, For

fair and free; Good bye, my lass, and dry your eye, For

we'll be back to you bye and bye! Oh, the trop-ic shores Of the

we'll be back to you bye and bye! Oh, the trop-ic shores Of the

gay A - zores Is a place that the sail - or boy a - dores, But

gay A - zores Is a place that the sail - or boy a - dores, But

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "gay A - zores Is a place that the sail - or boy a - dores, But".

he'll be true, To his own land too, For that is the way on the o - cean blue!

he'll be true, To his own land too, For that is the way on the o - cean blue!

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "he'll be true, To his own land too, For that is the way on the o - cean blue!". The system ends with a double bar line and a repeat sign.

Repeat refrain for Hornpipe

№ 13. CHILDREN OF THE SNOW

Moderato

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The page is divided into two main sections. The first section is a piano introduction, marked 'Moderato' and 'mf' (mezzo-forte). It features a melody in the right hand and a bass line in the left hand, both in 2/4 time. The melody is written in G major (one sharp) and the bass line in F major (one flat). The second section is a vocal melody, marked 'V.' and 'f' (forte). It is in 2/4 time and features a melody in the right hand and a bass line in the left hand, both in G major. The page is numbered '1' in the bottom right corner.

1. When up in the win-ter sky
2. Tim-id ones their hous-es keep.

Snow-y lit-tle blow-y lit-tle white flakes fly. When Jack Frost with mer-ry wit,
Shiv-er-ing and quiv-er-ing and half a - sleep. While the frost-y mu-sic swells,

The musical score is presented on two systems. The first system features a vocal melody on a single staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Nips your lit-tle nose a lit-tle bit, Then we put our mit-tens on, Ring-le and the jin-gle of the bells. But the Chil-dren of the Snow". The second system shows the piano accompaniment, consisting of a right-hand melody and a left-hand bass line, both in the same key and time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

Nips your lit-tle nose a lit-tle bit, Then we put our mit-tens on,
Ring-le and the jin-gle of the bells. But the Chil-dren of the Snow

Mer-ry lit-tle chee-y lit-tle snow-bells don, Skip and lark with dance and song,
Nev-er mind the win-ter wind we'd have you know. Skip and lark with dance and song,

Hap-py as the day is long. Chink-a, chink-a, Pil-lie wil-lie wink-a,
Hap-py as the day is long.

Chil-dren of the Snow, We mark the time with a Sil-ver Chime, When the storm-y winds do

blow. Chink-a, chink-a, Pil-lie wil-lie wink-a, Chil-dren of the

Snow, We dance and sing like an-y thing, When the snow-y win-ter winds do blow.

D.S. for 2nd Verse
After 2nd Verse over for Dance

PIANO

ff

DANCE

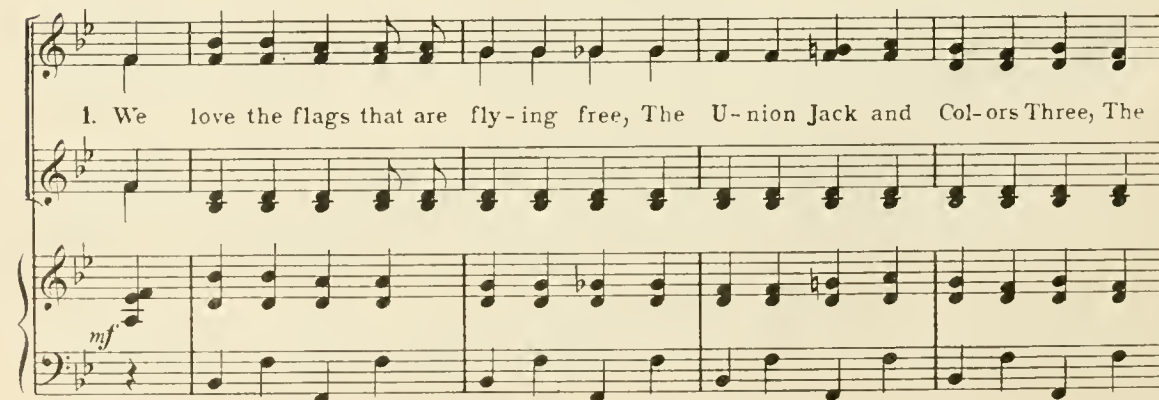
Valse lente

p

D. S.

No 14. MARCH SONG. THE FLAG

LIBERTY BATTALION



emb-lem of I - ta - lia's pride that floats in beau - ty by their side; But

dear to all is the ban - ner brave That first to us our free - dom gave, The

REFRAIN

stars and stripes, long may they wave, All glo - rious ev - er - more. Wher -

e'er Old Glo - ry flies Free - dom lives and nev - er dies, Be - neath her

folds for - ev - er dwells sweet Lib - er - ty, And cheer, oh com-rades, cheer!

Cheer a - gain those col - ors dear, The star - ry flag that waves for you and

me! The stripes of red are for cour - age strong, Its white is pure, un -

stain'd by wrong, Its blue is blue as skies a - bove. And ev - ry star we

dear-ly love; This ban-ner proud of the brave and free shall ev-er stand for

Right's de-cree, Has ev-er been and still shall be All glo-rious ev-er-more!

All sing the final Chorus as the Liberty Battalion marches in military formation about the stage and exeunt at close of chorus.

Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -

Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -

neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh".

com-rades, cheer, cheer a - gain those col - ors dear, The star - ry flag that

com-rades, cheer, cheer a - gain those col - ors dear, The star - ry — flag that

The second system of the musical score also consists of four staves, with the same layout as the first system. The lyrics are: "com-rades, cheer, cheer a - gain those col - ors dear, The star - ry flag that".

waves for you and me! Wher - e'er Old Glo - ry flies,

waves for you and me! Wher - e'er Old Glo - ry flies,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are 'waves for you and me! Wher - e'er Old Glo - ry flies,'. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Free-dom lives and nev - er dies, Be - neath her folds for -

Free-dom lives and nev - er dies, Be - neath her folds for -

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are 'Free-dom lives and nev - er dies, Be - neath her folds for -'. The piano part continues with the same accompaniment pattern as the first system.

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

poco cresc. *ff* col-ors dear, The star-ry flag that waves _____ for

poco cresc. *ff* col-ors dear, The star-ry flag that waves _____ for

you and me! _____

you and me! _____

ff Cymbal

№ 15. SONG AND CHORUS. SWEETHEARTS AND WIVES

73

DASHER and CHORUS

Moderato con moto

1. The
2. I've

f

sail-or is nois-y and bold and bluff and ac - cus-tomed to the sea. — His
none of your grac-es and airs po - lite, my call - ing is on the sea. — The

lan-guage is salt-y His voice is gruff and his man-ners are rath - er free, — But
mode and the style of the car - pet knight you nev - er will find in me, — But

deep in his rug-ged and brin - y heart the sail-or some how con - trives — To
wheth-er off this or the Bar-b'ry coast the cus-tom with me sur - vives — When

keep a warm lit - tle spot a - part For "Sweet - hearts and Wives?"
mid - night sounds to pro - pose a toast To "Sweet - hearts and Wives?"

Moderato
SOLO REFRAIN

O the mess-lights glow in the watch be-low As the witch-ing hour ar-rives, — Each

fond heart swells when it strikes eight bells And we drink "Sweet-hearts" and "Wives?" —

DASHER and MIDDIES

O the mess-lights glow in the watch be-low As the witch-ing hour ar-rives — Each

fond heart swells when it strikes eight bells And we pledge "Sweet-hearts and Wives?"

(Ship's bell) colla voce

D.C.

№ 16. FINALE. BLOW, WINDS!

75

(OMNES)

Allegro brillante

The piano introduction is in D major, 6/8 time, and marked *ff* (fortissimo). It consists of four measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line with dotted half notes.

The first vocal entry is for the chorus (OMNES). It consists of two systems of vocal staves and piano accompaniment. The vocal parts enter with the lyrics "Blow, winds, blow,— as you nev - er have blown be - fore, — The". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second vocal entry continues the chorus. It consists of two systems of vocal staves and piano accompaniment. The vocal parts enter with the lyrics "maids that wait have met their fate, For the mid-dies have come a -". The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

shore:— Blow winds, blow, — as you nev - er have blown be -

shore:— Blow winds, blow, — as you nev - er have blown be -

ff

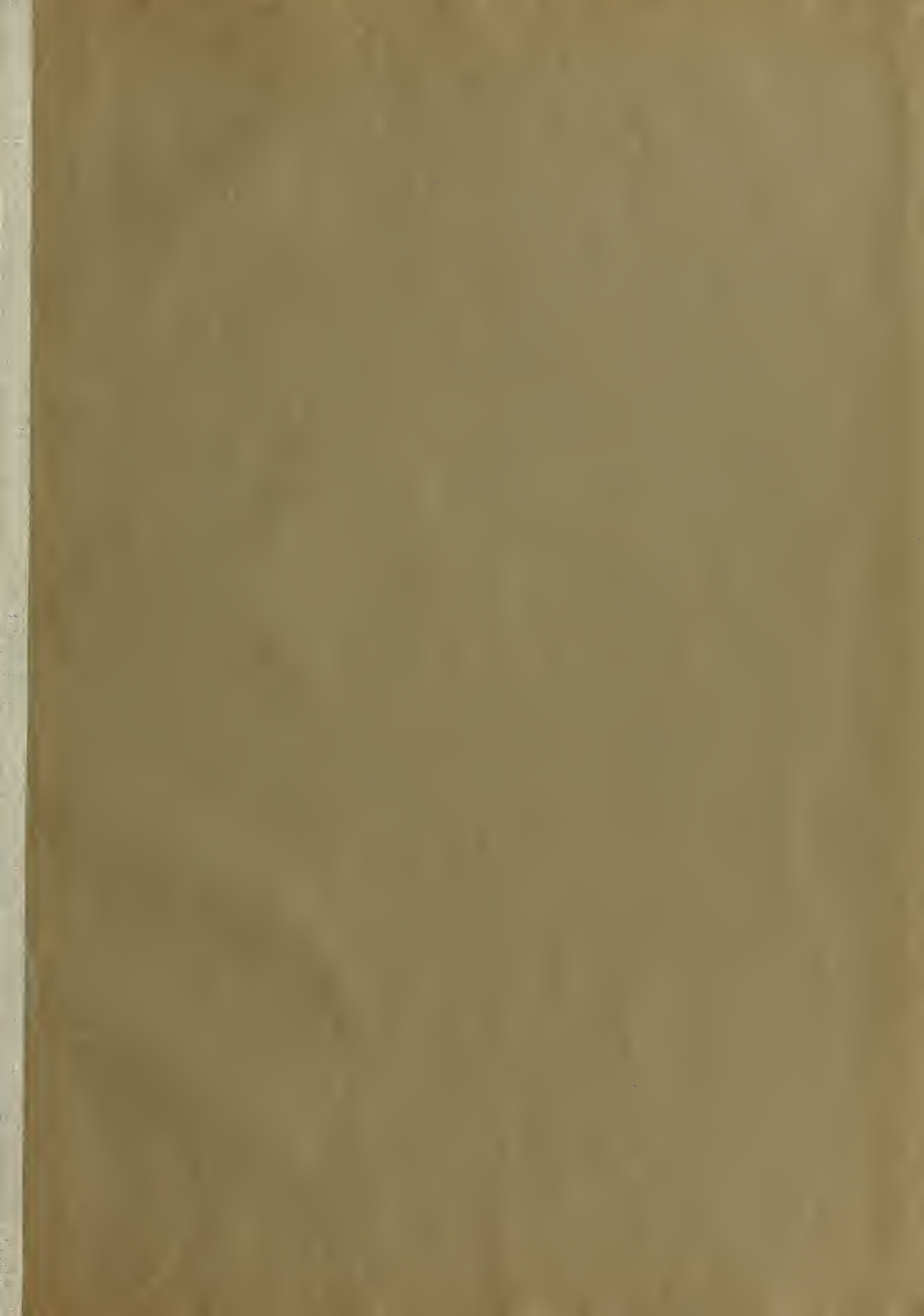
fore, — And ev' - ry Jack will soon come back, And he nev - er will leave them

fore, — And ev' - ry Jack will soon come back, And he nev - er will leave them

1. more. 2. more. —

1. 2. *ff*





UNIVERSITY OF ILLINOIS-URBANA

M1503T695M2 C001
THE MAID AND THE MIDDY BOSTON, MASS.



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